

# THE PINK PANTHER

## Synopsis

Inspector Jacques Clouseau, a name that strikes fear into the hearts of criminals everywhere — and anyone else he comes across as well.

Maybe it's because his deductive powers are so inadequate, his grasp of the obvious so elusive, his command of the language so severely limited and his physical coordination so completely lacking.

But while his approach may be unorthodox and often confounding, he always manages to solve the crime — in his own fashion.

At least until now.

In the action-packed comedy, *The Pink Panther*, the bumbling Inspector Clouseau (Steve Martin) takes on his most important case ever.

World famous soccer coach Yves Gluant has just led Team France to victory over Team China. Surrounded by grateful adoring fans and his beautiful lover, the international pop star Xania (Beyoncé Knowles), Gluant is felled by a

poisoned dart. In the ensuing panic, Gluant's priceless diamond ring, "The Pink Panther," mysteriously disappears.

The murder becomes a media sensation and a national obsession. Cracking the case falls to Chief Inspector Dreyfus (Kevin Kline), who is up for the prestigious Medal of Honor — for the seventh time. Aware that he cannot afford to make a single mistake — at least none that can be attributed to him — Dreyfus presses the indefatigable Inspector Clouseau into service.

Clouseau and his new assistant, the steadfast, stoic Gendarme Gilbert Ponton (Jean Reno), follow a tangle of clues that leads them all over Paris and, eventually, New York City.

In the Big Apple, Clouseau and Ponton travel to Times Square and the nearby diamond district, as well as to the city's posh Fifth Avenue and the renowned Waldorf Astoria Hotel. Along the way, Clouseau and Ponton are waylaid by elusive diamond cutters, would-be thugs, notorious bandits, smarmy casino owners, secret agents, mysterious trainers and an exotic beverage called "The Flaming Mojito."

One by one, Clouseau narrows his search and tracks down the most likely suspects. They include Xania, a spurned soccer star (William Abadie), a millionaire casino owner (Roger Rees) and a flirtatious P.R. publicist (Kristin Chenoweth)

Clouseau's process is fascinating, if harrowingly circuitous. But he never loses his focus, his purpose or his pride — much to the consternation of Dreyfus, who may or may not have Clouseau's best interests at heart. In the end, with the aid of Ponton and his devoted secretary Nicole (Emily Mortimer), Clouseau must unmask the murderer and keep Dreyfus from taking credit.

Metro-Goldwyn-Mayer Pictures and Columbia Pictures Present A Robert Simonds Production *The Pink Panther* starring Steve Martin and Kevin Kline. The film also stars Jean Reno, Emily Mortimer, Henry Czerny and Beyoncé Knowles. The film is directed by Shawn Levy. The screenplay is by Len Blum and Steve Martin from a story by Len Blum and Michael Saltzman based on characters created by Maurice Richlin & Blake Edwards and on *The Pink Panther* films of Blake Edwards. The producer is Robert Simonds. The executive producers are Tracey Trench and Ira Shuman. The director of photography is Jonathan Brown. The production designer is Lilly Kilvert. The film is edited by George Folsey Jr., A.C.E. and Brad E. Wilhite. The costume designer is Joseph G. Aulisi. The music supervisor is Randall Poster. The music is by Christophe Beck.

*The Pink Panther* has been rated PG by the Motion Picture Association of America for Occasional Crude and Suggestive Humor and Language.

*The Pink Panther* will be released nationwide by Columbia Pictures on February 10, 2006.

## THE PANTHER STRIKES AGAIN

The legend of the “Pink Panther” began in 1963 with Blake Edwards’ original *The Pink Panther* starring David Niven, with Peter Sellers in the role of Inspector Clouseau. The film was conceived as a vehicle for Niven, who was a major Hollywood star at the time. Sellers wasn’t even Edwards’ first choice for Clouseau (it was Peter Ustinov). But Sellers’ performance as the hilariously inept French detective proved to be the film’s lasting legacy and the actor went on to star in several popular sequels.

For more than a decade, the beloved franchise has lain dormant, its reintroduction to contemporary audiences reliant on finding the perfect actor to step into the late Sellers’ shoes. Steve Martin proved to be an inspired choice,

since his witty, slightly absurd brand of comedy and his physical style echoed that of Sellers. According to the new *Pink Panther* director Shawn Levy, “The Clouseau character is an homage to silent film comics like Chaplin and Keaton. As imagined by Blake Edwards and Peter Sellers, the character referenced silent film comedy where the humor was physical rather than verbal. In the same way that those classic film comics have endured for nearly a century now, Clouseau’s intuitive, physical humor is equally timeless. What makes Steve Martin the perfect Clouseau is his incredible, unique talent as a physical comic. Whether it’s his ‘wild and crazy guy,’ the man with the arrow through his head or The Great Flydini, Steve has always been edgy and inherently physical in his humor.”

Producer Bob Simonds adds that *The Pink Panther* is the first movie Martin has starred in since *The Jerk* that plays directly to his comedic persona. “Steve is a really interesting combination of vulnerability and self-assurance. He’s got a gift for physical comedy, but he is also incredibly erudite. He possesses an incredibly sophisticated sense of humor with an underbelly of big laughs. Just as importantly, his comedy is ironic and smart but never mean-spirited. That works because all the comedy in the *Pink Panther* films is at the expense of Clouseau, who is simply trying to maintain his dignity in all these situations. Our ambition in making this movie was not only to be really funny but to have audiences emotionally invest in Clouseau and all that plays into Steve’s strengths.”

Simonds was producing Martin’s recent hit film *Cheaper by the Dozen* (which was also directed by Levy) when MGM approached him about taking on similar chores for *The Pink Panther*. Soon after, Martin was offered the role of Clouseau and he tried out one of his ideas for the character on Levy after one of their looping sessions for *Cheaper by the Dozen*. “I thought it was so funny that it led to a month-long back and forth of other ideas and concepts and gags,” says Levy. “What began to emerge was a story that was true to the franchise but fresh and original and specific to Steve’s kind of comedy. After a few weeks of this, we came to a mutual agreement that I would direct the film.”

In fact, without those improvisatory sessions, Martin might not have even accepted the role. “When I first got offered the part, I said no. I didn’t think it was right for me,” Martin says. “But I thought about it and thought about it and I tried writing a few scenes to see if I could get my head around it, and they seemed funny. Still, you need an audience to test comedy and Shawn turned out to be my first audience.”

Both Levy and Martin were aware that Blake Edwards’ original movies with Peter Sellers were regarded as classics. “We’re not trying to compete with or top the original *Pink Panther* movies,” says Levy. “Steve and I were appropriately respectful. But while we honored the history we were inheriting, we were trying to reinterpret the franchise. We were hoping to make something relevant and current but still in the tradition of *The Pink Panther* movies.”

The tone of the new film very much reflects Martin’s humor, Levy continues. “Where I think we’ve updated is that it’s got a level of irony and wit that’s specifically Steve Martin in tone. The movie benefits from that just slightly left-of-center observational point of view that Steve is famous for.”

Adds producer Simonds: “What Steve tried to do is to take the essence of the Clouseau character who isn’t really bumbling. He’s just traveling on a different track than everyone else.”

Martin’s Clouseau is rooted in Sellers and Edwards, the actor says, but “I bent it a little bit because I am a different person. When I looked at those movies, I understood that Peter Sellers could ad-lib all day within the context of the character. He understood Clouseau so well and I could tell he felt funny. I was a long way from that when I first started thinking about the part, but I knew it had to feel funny to me and the only way that would come out is through my own comic

sense. I can't tell you exactly what it is, because it's a little mysterious, which I think is a good thing."

After Levy and Martin's initial conversations about Clouseau, they decided that if something was funny, it went into the script, and if they both still found it funny a month later, it stayed in the script. "If it still made us laugh a month after that, we shot it," Levy contends, "and if it still seemed funny in post-production, it stayed in the movie.

Martin compliments Levy's on-the-set ability to create an encouraging atmosphere for comedy ideas to develop. "Shawn and I have a very similar view of comedy and that kind of kinship is really hard to find. I also think we've arrived at a kind of shorthand of what's funny and what's not, of what should be tried and what shouldn't. There was never any debate. We were always in agreement. As I've learned from my other films, the funniest thing in the movie is often something that has been thought up quickly — the day before, that day, that hour, that minute — and for that to happen, you can't be working in a restrictive environment."

Levy and Martin were also in sync about signing on another superb physical comedic actor for the project — Kevin Kline, who portrays Clouseau's pompous, scheming boss Dreyfus. "Kevin's body of work speaks for itself," says Levy of the actor who won an Oscar® for his brilliant comic turn in *A Fish Called Wanda*. "He is profoundly different from Steve in terms of his process, but they have been close friends for 20 years. He liked our take on the new film and wanted to be a part of it. Our intention for the actor who played Dreyfus was that it be played by someone who really understands comedy, who grasps the timing and nuance of when Dreyfus needs to be funny and when he doesn't. He needed to recognize where the joke was, because if the joke is on Clouseau, it could get cluttered to have Dreyfus going for a laugh as well. Kevin immediately sensed when it was

his job to be funny and when he needed to be grounded so that Clouseau could be absurd.”

According to Kline, "Shawn Levy allowed me to experiment with varying degrees of lunacy at the beginning of shooting until we arrived at what felt right for the film — comic but not cartoonish. He also allowed Steve and me to improvise at times.”

Although *The Pink Panther* is a broad comedy, Kline approached it with his usual thoughtful diligence and researched the role by spending a few days with the French police. "Even for a broad comedy, research can come in handy. I found it illuminating to see how the French go about police work."

He says he also enjoyed the chance to work with Martin again, especially since their only other co-starring opportunity was the more serious *Grand Canyon*. "We'd never had the opportunity to do a comedy together, so I jumped at the chance. Needless to say, I enjoyed the process as much as I imagined I would."

Martin and Kline engaged in a slapstick dance throughout the movie and Kline, in particular, relished the physical comedy. "Having grown up on Charlie Chaplin, The Marx Brothers and W.C. Fields, I have always relished the opportunity to do physical comedy," Kline remarks. "It provides a rare opportunity for me to do my own stunts. The producers don't seem to mind risking my life if it gets a laugh."

The rest of the cast for *The Pink Panther*, Simonds says, was similarly comprised of performers who weren't just funny, but strong actors as well. "Beyoncé's incredibly gifted and we have such respected actors as Jean Reno, Kristin Chenoweth and Emily Mortimer, to name just a few."

But even the most experienced actors on the set, sometimes fell prey to Martin's comedic genius. "Many of my scenes were with Steve and it was really difficult to

stay in character because he was so funny and I never knew what he was going to do,” confides Beyoncé Knowles. “We shot this scene at the Waldorf in New York, which Clouseau basically destroys with something called a ‘Flaming Mojito.’ My character is trying to be very romantic and sexy with Clouseau, but he’s drinking this ‘Flaming Mojito.’ Steve’s expressions and attitude were so hysterical I had to keep thinking, ‘Be sexy. Please try to be sexy’ when all I wanted to do was laugh.”

In addition to being hilarious, Beyoncé says that Martin added an appealing emotional layer to Clouseau. “Steve just made you love Clouseau because even though he was funny and silly, underneath it all, he was sincere and sensitive and loving.”

The actress was pleased to be working again with director Levy, who had written and directed a popular TV series for the Disney Channel, “The Famous Jett Jackson,” in which he had cast her. “I was 16 or 17 and it was my first time acting ever and I was very nervous but he made me feel so comfortable. I didn’t know he was the director of *The Pink Panther*, but when I found out I thought, ‘This was meant to happen. This is a reunion.’”

Production on *The Pink Panther* was marked by Levy’s quick-paced shooting style. “Everyone who comes to my set for the first time — whether it’s actors or crew members — goes through some initial trauma when they realize that I always move quickly,” Levy says. “The reality is I’ve never seen anything get funnier after 20 takes. I’ve never seen a scene get funnier when you’ve been shooting it for two or three days. Steve enjoyed a brisk pace. He knew what I wanted, wanted to give it to me and then, when he was done, to move on. Some directors believe in 40 takes and maybe that works for them. For me, I try to make movies with my energy and I like to keep things moving forward and capture the momentum and enthusiasm with which I come to work. I think my movies reflect that energy.”

And that suited Beyoncé perfectly, she says, since she was sandwiching the movie between concert dates, commercial endorsements and the new Destiny's Child album. "I only had a month off originally because Destiny's Child was going back into the studio and I had to decide whether to do a movie or take a vacation. When I was offered *The Pink Panther* I thought, 'Steve Martin, Kevin Kline — that's not work, it's like a summer vacation and a great educational experience.'

While Xania is a new *Pink Panther* character, there have been other beautiful and possibly duplicitous women in the movies before, played by actresses including Claudia Cardinale, Elke Sommer and Dyan Cannon, to name just a few. The latest *Panther* does introduce several a bona fide original characters. One of them is stalwart policeman and Clouseau's confidante and partner, Gilbert Ponton, played by the well-known French actor Jean Reno. "The character of Ponton already existed when Steve and I got involved in the project," says Levy. "And we liked the idea of Clouseau having a true sidekick, someone who is set up to be a bad guy in that he works for Dreyfus, but develops a loyalty to Clouseau. Ponton is an incredibly likeable and sympathetic character who helps anchor Clouseau's zaniness. The role was actually hard to cast, because we needed someone who could be a wall for Steve to bounce off of. But after meeting with Reno in Paris, I knew there was no second choice. He had that simplicity, that rock solid, steadfast quality that is Ponton."

While American audiences know Reno mostly for his roles in dramatic, action pictures like *The Professional*, *Mission: Impossible* and *Ronin*, in Europe, he is also known for his work in such hugely successful comedies as *Les Visiteurs* and will soon be seen in the feature film version of *The Da Vinci Code*. As *The Pink Panther* moved into production, Levy became aware of Reno's subtle comedic style — further proof that he'd made the correct choice. "Jean is funny in the quietest, smallest ways," says the director. "He is a terrific straight man because

he knows he can do very little and still be present on-screen. It takes a very confident actor to do that little and be that effective.”

Reno explains that he enjoys alternating genres. “I like change. That’s my work as an actor,” he says. “Comedy is a nice alternative for me personally because everyone is smiling and trying to make other people laugh on set. That makes it very enjoyable. As for Ponton, my job was not to imitate or compete with Clouseau, but to add something in a different way that is, hopefully, funny.”

Although Ponton is a new character, there are similarities in his relationship to Clouseau and that of his houseboy Kato in the earlier films, Levy explains. “We weren’t sure that would work today, not simply because of the political incorrectness of having an Asian houseboy in 2005, but because what worked for Peter Sellers doesn’t necessarily work for Steve Martin. Besides, I wanted to try something different. We kept the idea that Clouseau attacks Ponton unexpectedly but our joke is that Clouseau never ever lands a punch. These fights are immediately over because Clouseau is fundamentally inept at martial arts. The one punch Clouseau lands on Ponton is one of the most poignant moments in the film. The Clouseau-Ponton dynamic is comical but it is also one of real friendship. When Clouseau is at his lowest point in the movie, the one guy who stands by him is Ponton.”

Emily Mortimer plays Dreyfus’ ingenuous secretary Nicole, who becomes Clouseau’s helper and secret admirer, says she thoroughly enjoyed herself while making *The Pink Panther*. She was gratified for the chance to play against type and to explore working in comedy, especially physical comedy. “I didn’t imagine they’d be particularly enchanted with me,” she confesses. “So, I just decided to make Nicole as real as I could within the confines of the genre and rely on the physical parts of the scene for the big laughs. By the end, I came to enjoy those aspects so much that I lost my serious actor intent completely. I became a total comedy tart.”

While Mortimer's comedic skills impressed Levy, he says it was her overall adorableness that convinced him to cast her as Nicole. "Nicole has always been our Audrey Hepburn character, a gamine with innate lovability, someone who is beautiful and winning but not seductive. She is very much the friend to Clouseau, the one person besides Ponton who stands by him in good times and bad. The fact that towards the end, she and Clouseau reveal a certain chemistry is a nice bonus and that was Steve's invention."

Kristin Chenoweth, who is cast as the flirtatious Cherie, the P.R. representative for the soccer team, was equally charming but, unlike Nicole, definitely not an innocent. "Cherie is a bit promiscuous," laughs Chenoweth. "Let's just say she wears a short skirt that has a lot of cherries on it and cherry earrings too."

Chenoweth is well known to Broadway audiences, having won scores of awards, including the Tony, for *You're A Good Man, Charlie Brown* and, recently, to film audiences for her role as one of Nicole Kidman's best friends in *Bewitched*. During production, she juggled her role in the film with her performance in the hit Broadway musical "Wicked," for which she earned another Tony nomination. "I knew that if I got the part, I would be doing double duty between 'Wicked' at night and *The Pink Panther* during the day. But it was worth it to work with a comedy genius like Steve Martin. Working with him was great. He is so in the moment that every single take was good."

While Chenoweth does not lend her amazing voice to the film, she did treat the director and the cast and crew to a musical parting gift. After she completed her last scene, Levy asked her to sing a song. Chenoweth obliged and in her legendary soprano, belted out the classic standard "You'll Never Know."

Music became a vital tool during the making of the movie. Between takes, Levy invariably played the famous Henry Mancini *Pink Panther* theme. "I'd use the song for inspiration because it's one of the most brilliant, memorable themes in

movie history and it sets the tone perfectly. It's swanky, cool, knowing, a little ironic and, above all, playful. It always heightened the mood of whatever we were doing."

Typically, Levy popped a CD into a portable player on the set. When that wasn't available, he used a cell phone ring tone and, when all else failed, he'd sing it.

*The Pink Panther* also allowed Levy to venture into another musical world. At the climax of the movie, the character Xania sings an iconic song as mayhem ensues around her. The song, "A Woman Like Me," is the result of a unique collaboration between director and Beyoncé. "The song is a huge part of the climactic sequence and we needed something that worked dramatically," says Levy. "We also wanted something that was musically cool, that reflected Beyoncé's style and taste. We sent out word to the musical community and we received a flood of songs from some of the country's top songwriters. After listening to them, "A Woman Like Me" bubbled to the top."

Adds Beyoncé, "It had the strength of a Tina Turner song but the drama of a Bond tune. It definitely fit the character. She's talking a lot of noise in it, stuff like, 'Do you think you can handle a woman like me?' Xania is like that."

"When we got in the recording studio, Beyoncé made that song her own like nobody else could. She was on fire," says Levy. "To see her in a recording studio is like watching the Queen. She just laid down track after track, no deliberation, no equivocation. Then she doubled and tripled her own voice, basically laying in six-and seven-part harmonies with herself. It was amazing."

Beyoncé certainly knows her way around a recording studio; she's been singing professionally since the age of nine. Music to her, is like comedy to Martin — second nature. "I know when I've got it," she says. "It's a gut thing. I can't tell you how I know. I just do."

In addition to offering her the opportunity to act opposite such comedy veterans as Martin and Kline and to exercise her vocal chops, Beyoncé also relished the opportunity to wear fashions designed for her by costume designer Joe Aulisi. “The clothes?,” she says. “Oh my God! Joe Aulisi came to one of my concerts prior to the start of the movie and showed me some of the sketches and I couldn’t wait to try them on. The character of Xania is an international star and very fashion-forward, so, naturally, the wardrobe was fantastic. Everything had this vintage, 1940s kind of feeling, a Parisian feel — very Josephine Baker, but with a contemporary sensibility. Everything fit so well. You could tell it was custom-made. The little details were extraordinary, from the earrings to the little butterflies and the shoes, especially the polka dot shoes they made for me. It was all exceptional.”

Beyoncé’s wardrobe ranged from what Aulisi calls a *Belle du Jour* dress — a summery white frock with a low cut V-neck and a billowy skirt that literally stopped traffic in New York City — to an incredible, diaphanous ball gown that was all glittery bronze sequins hand-sewn to a sheer sheath that hugged the actress’ figure and highlighted her caramel colored-skin.

“Beyoncé is a designer’s dream,” says Aulisi. “We made six outfits for her and she was just a joy. Overall, the inspiration for her character was definitely Josephine Baker who, like Xania, loved diamonds and jewelry. So, we began with that idea and that’s how the gown for the ballroom scene evolved. Our hope was that she would look like a freshly uncorked bottle of champagne, which was how we came up with the beading.”

Aulisi’s costumes also played a significant part in establishing the character of Clouseau. The wardrobe helped Martin explore and define the character, Levy claims. “Sometimes an actor will find the character from the outside in and other times from the inside out. I remember Steve saying early on that to do Clouseau,

he would have to figure out the walk, the posture, the accent, the voice, the mouth, the eyes. He always knew that he would only feel comfortable playing if he figured from the outside what the physical aspects were. So, the walk, the mustache, the expression and in particular, the wardrobe were critical to helping him find the character.”

In the original *Pink Panther*, Clouseau was very well tailored and also looked impeccable, according to Martin. “I always wondered how that matched up with a bumbling inspector, but it actually does, quite a bit,” he says. “Clouseau doesn’t think he’s inept at all. He considers himself to be a man of the world, confident, capable, urbane. At first, we tried a lot of different outfits and eventually we modeled our main suit design on a kind of 1960s mod look. All the costumes were brilliantly interpreted by Joe Aulisi.”

In addition to designing wearable clothes, in the case of Clouseau, Aulisi says he wanted to add humor to the wardrobe as well. “The fun part was finding subtle things for each character. In the case of Steve Martin, we prepped by trying to find out what worked for Steve while still honoring the original *Pink Panther* films. I found some great research photos that included some by the great French photographer Jacques-Henri Lartigue, who took wonderful photos of ordinary people, but they were always slightly askew, their actions quite bizarre. I thought that would fit Steve’s personality and his Clouseau very well. We also referenced a contemporary cartoonist, Jean-Jacques Sempe, who covers Paris life and whose humor is very French and very modern. Drawing on those two artists, we worked out Steve’s look — slightly 1960s period, but we changed the proportions so that the jackets are a little too tight or short, the pants are a bit balloon-y, made from very soft fabrics so that they blow in the wind and are also too short so that we see his striped socks and enormous, long pointy shoes. The idea was to be believable, but to add humor, to be a little off-center.”

Martin also occasionally donned Clouseau's signature trench coat in the film, but even that took on a modern twist. "We decided that he would wear the beret – because it looked very amusing on Steve and was a better fit than the old hat," says Aulisi. "We used the trench coat because it has become so emblematic of a detective, but we shortened it, stylized it in the back, so it became a little pointy and again, a little off-center."

Martin's wardrobe, in fact, reflects not just Clouseau's "off-center" personality but his entire milieu. As production designer Lilly Kilvert notes, Clouseau's world is "recognizably real but it's a heightened reality. Everything is slightly softened, prettier and old-fashioned. It is a simple tableau, a place where an innocent like Clouseau could exist. *The Pink Panther* lives in its own period, it's not the past, it's not the present, it has its own benign quality, and I wanted to give both New York and Paris a kind of buffed quality so that they were still themselves, but slightly less edgy and real, more our dream of Paris and our dream of New York."

This approach meant that Dreyfus' offices were picturesque and lavishly Gallic, with high ceilings, important paintings, ornate moldings and masculine, tasteful and refined furniture, in tones of brown and ochre. Because all sorts of Clouseau-induced mayhem take place in these regal chambers, Kilvert had to design the sets with the calamity in mind. The sets, which were built on the stages of the Kaufman-Astoria studios just outside of Manhattan, were designed with walls that could be removed and re-set quickly, to accommodate both the movement of the camera and the evolving comic chemistry between Martin and Kline. "It took about eight weeks to build the sets and basically, they were all constructed with 'wild' walls," says Kilvert. "Dreyfus' offices had density and gravitas, in terms of their look, but at the end it was just scenery that had to work for the camera."

Levy's *Pink Panther* marks the first time that Inspector Clouseau has visited New York City, which offered some potentially hilarious fish-out-of-water moments in locations such as Times Square, Fifth Avenue and the stately Waldorf-Astoria

Hotel. It also meant that some of Kilvert's Paris and Italy interiors were actually in Manhattan, meaning she had to seamlessly blend the faux Paris with the real one. For example, New York's famed Beaux-Arts Public Library, with its imposing marble archways and elaborate murals, served as some of the interiors for Paris' Palais de Justice, where Dreyfus was headquartered. That and the interiors of his office, built at the Kaufman-Astoria studios, had to connect to Paris' 700-year-old Sorbonne University, which served as the Palais de Justice exterior and ballroom.

The ballroom itself proved to be an exciting challenge for Kilvert, especially since she had to supervise its design and construction in Paris while working in New York. During filming, Kilvert oversaw design crews in three separate countries simultaneously, to make sure that while the shooting crew was on the sets and streets of New York, their counterparts were preparing to shoot in Paris and Prague. "I love working in New York and I knew we'd shoot a majority of the movie there. But I also love Paris and speaking French (Kilvert is fluent), so that excited me as well," she says. "But I did have terminal jet lag. It was interesting having crews working in different countries because they do things slightly differently. For example, I had to find out who in France actually deals with small props — the set decorator or the on-set prop man? Is there an on-set painter? Little things like that become huge, especially with so much detail work in the set. So it helped enormously that I spoke French."

The detail requirements for the ballroom scene, Kilvert adds, were particularly crucial. "The ballroom scene is the climax of the movie, where all the cat-and-mouse shenanigans come to an exciting and hilarious close. To accommodate the frantic activity involved when Clouseau closes in on the murderer and the thief, we need several specifics. Most importantly, we had to be able to look down from the ceiling onto a stage where Beyoncé was singing. The need to have a dramatic setting is what led us to the Sorbonne."

The Sorbonne, the fabled French University originally founded in the 13<sup>th</sup> century, has a commanding beauty with ornately filigreed ceilings and marble hallways — but it would never be confused with a glitzy ballroom.

“Stylistically, it was not where we were at,” says Kilvert, “even if it delivered architecturally. So, we had to dress it to make it seem more presidential and glittery. We jazzed it up with chandeliers and tapestries and flowers. We laid about 400 meters of red carpet and filled it with hundreds of extras dressed in fancy gowns and tuxedos. It looked glamorous and silly — which was what we wanted.”

The ballroom sequence also required a special bit of set design that showcased Clouseau’s inventive use of camouflage. “Let’s just say we needed to dress a wall panel with a small pattern that wasn’t too aggressive and another adjacent one with a bigger pattern, which ended up resembling marble. It was an aesthetic challenge but it worked brilliantly for the gag Steve came up with and it was very, very funny,” Kilvert says.

*The Pink Panther* is Levy’s fourth collaboration with director of photography Jonathan Brown, who describes the look of the cinematography as a combination “international caper film and comedy. What I mean is that typically, comedies have a higher key, they are lit brighter than dramas. We tried to inject more moody, dramatic lighting. We kept the frame wide so that Steve could still have room to do physical comedy, but we often treated it as though it were an adventure film as well as a comedy,” he says.

Since many of Kilvert’s sets were bathed in neutral or dark tones, in keeping with the look of Paris interiors and the beautiful golden stone on most of the city’s facades, much of the film’s color came from Brown’s choice of lights and gels. In keeping with the gentler version of reality Levy wanted for Clouseau’s world, most of the gels were soft and warm tones. “Jonathan and I ultimately landed on

the idea that the quality of light should always be soft — never the harsh, cold glare of natural light,” says Levy. “If it was natural light through a window, it was muted by sheers. There was a slight saturation of yellows, oranges, ochre golds, so that the light and tone of the cinematography is always a little more beautiful and softer than real life.”

Levy and Brown primarily relied on classic shots that they occasionally punctuated with the oddball angle, according to the director. “What I’ve found is that if the actors and the writing are good, sometimes the best and smartest thing a director can do is get out of the way,” he says. “So, occasionally, Jonathan and I used a shot that was self-referential but more often than not, we let Steve and the screenplay do the heavy lifting. Now, having said that, the screenplay always gives hints about the visual style and this one was idiosyncratic and quirky. So we found sometimes that the compositions were strikingly symmetrical. These frames are usually a little too odd for my tastes, but keying off of the quirky screenwriting, a certain idiosyncrasy in the composition was appropriate. It was a slightly less conventional approach to composition than I’ve ever used before. There are many shots in which we see Clouseau dead center through a wide-angle lens. Elsewhere in the film, two-thirds of the compositions are empty and Clouseau is just on the edge of frame. We consciously unbalanced the composition because Clouseau is an absurdist character and the framing was tinged with that.”

Simonds adds that the film also has a carefully considered use of negative space. “We paid real attention to depth of field. If there was action in the foreground, some part of the composition allowed the frame to breathe. It’s important to allow the audience that breathing room,” he says.

Like Kilvert, Brown also worked with an international camera crew but couldn’t work with each new crew much in advance of filming in places like Paris and Prague. However, he did take a select few crew members with him and, by the

end, wound up with a polyglot crew of Americans, French and Czech camera men and women, electricians and grips.

“The international crew aspect of the job and the different styles of working interested me very much,” says Brown. “It was a strange *mélange* of people and personalities, all with set ways of doing things. A large part of my job is navigating the delicate balance of creativity, corporate efficiency and harnessing or creating enthusiasm among the crew. Given that I was working with such a diverse group of people, that became an even greater part of my work. We were very lucky to put together a great bunch of people in all countries. They really rose to the occasion.”

Each new crew had to adapt to Levy’s high energy and tempo. Fortunately, after having worked with the director on four films, Brown knew how to manage these demands efficiently, artistically and productively. “Shawn likes to harness the energy that comes from controlled chaos,” observes Brown. Maintaining the pace meant doing what we would normally have had 70 days to do in only 49 days. In many ways, that was the toughest aspect of the job. It was only through intense location scouting and thorough shot listing, including detailed storyboards, that we were able to put together precise and flexible pre-rigs. That really was the key to having enough time on any given day to capture all the comedy performances, gags and stunts as well as all the inserts. In the end, all that preparation allowed Shawn to have more time with the actors and still get all our shots.”

The original *Panther* films were famous for their use of exotic European locales and, in keeping with that tradition, Levy made ample use of France, from the quaint small Place Dauphine on the Ile de la Cite, to the grand, 400-year-old Chateau Voisins on the outskirts of Paris. For the shoot, Brown says he favored elegant, natural looking photography, using a simple approach and taking advantage of the natural beauty of the French locations.

Those locations were crucial, Simonds explains, to convey the scope the filmmakers desired. “This may sound oxymoronic, but we wanted *The Pink Panther* to feel like an event comedy. We needed the movie to look like a big, visual treat. It couldn’t look like we ground it out on a back lot. The original 1963 film had these interesting, sophisticated locales and we wanted to echo that sensibility. So, we scouted our locations extensively to find the best places for the plot and the character, but ones that were also commanding and spectacular visually.”

In addition, the filmmakers added New York into the mix when Clouseau, occasionally disguised as a tourist, ventures across the sea. “New York fit the sensibility of the script, which is quirky, so I wanted the visuals to be fresh and quirky too,” says Levy. “The idea of Clouseau, this consummate Frenchman, wearing an ‘I Love New York’ baseball cap in the middle of Times Square was somehow jarring, mismatched and very funny.”

Equally jarring and funny — and definitely idiosyncratic — is the car Clouseau drives, a tiny, boxy red-and-gray Smart Car. The Smart Car, the product of the corporate marriage between Swatch and Mercedes, is a staple in Europe. It is known for its safety and its incredible 60 m.p.g. mileage. In spite of that, it’s slightly preposterous to look at, like an oversized shoe on wheels. “We had originally considered another car but on a location scout in Paris, we kept seeing these Smart Cars. They struck us as funny and cute and little absurd, just like Clouseau. So, it became his car,” says Levy.

Levy made excellent use of his carefully selected locations – a walking bridge across the Seine served as a venue for a conversation between Ponton and Clouseau and also displayed a postcard panorama of Paris. Similarly, the cathedral of Notre Dame loomed in the background of a stunt off another bridge. Perhaps the most breathtaking and singular view for the cast and crew came while photographing a pivotal nighttime scene in which Clouseau chases the

villain around a Paris rooftop. The production set up on the roof of the Musée Galliera, gingerly moving across its scalloped, sloping face but often pausing to admire its neighbor across the river — the magnificent Eiffel Tower.

In New York, the movie took full advantage of the architecture of the Waldorf-Astoria Hotel. Xania's valiant attempt to seduce Clouseau took place in her suite, one of the hotel's more spectacular rooms, which Kilvert filled with enormous bowls of fragrant, pink and white peonies and roses and feminine couches laden with overstuffed cushions and pillows. Due to some over-vigilant surveillance, Clouseau unscrews the huge, storied chandelier that hangs in the Waldorf's lobby and it plummets precipitously to the ground. Amazingly, the Waldorf agreed to allow the production to actually raise and lower the real 90-year-old chandelier so the effects crew could match it to a replica that they crashed on a stage against a green screen.

After Paris, the company moved to Prague for three days to shoot the pivotal soccer game scenes. In a stadium outside the city in a small town called Teplice, about 12,000 Czech extras showed up to play fans of Team France and Team China. A local assistant director explained the scenes to the crowds via megaphone and their enthusiasm never waned, even after three days of continuous filming. Often, the "fans" would spontaneously erupt into waves and cheers, carrying on for no apparent reason. At the end of each day's filming, the production raffled off a Smart Car to thank the crowd for its patience and enthusiasm. Even the cast and crew got into the spirit. Over lunch on the last day of filming, the crew and the on-screen soccer players donned Team France and Team China jerseys and played an exhibition match, to the delight of the Czech extras.

Like its predecessors, Levy's *Pink Panther* features elaborate stunts, glorious locations, outrageous pratfalls and an international cast and crew. As with the previous Panther incarnations, it is anchored by a hilariously inept character

named Inspector Clouseau, who, in his own distinctive way, somehow manages to solve cases and entertain audiences. “My introduction to the *Pink Panthers* was as a kid and I remember they made me laugh a lot,” says Levy. “I wasn’t thinking about it then, but now I realize that they were funny to me because at their core was a character who is engaging, someone you can laugh at and laugh with. When I went back and watched them all again before making this movie, it was the character of Clouseau and Peter Sellers’ performance combined with Blake Edwards’ sense of timing and rhythm, that made those movies so captivating. Edwards’ had a sense of how to maximize his star. He figured out a way to get the very best out of his actor, his Clouseau.

“I have my Clouseau and it’s Steve Martin. And hopefully I’ve tailored the movie and the style of my filmmaking to my star. With any luck I will be able to maximize the specific talents of my Clouseau the way Blake Edwards did with his.”

## ABOUT THE CAST

**STEVE MARTIN (Inspector Clouseau, Screenplay)** is one of the most diversified performers in the motion picture industry today – an actor, comedian, author, playwright and producer.

In 2003, he starred with Queen Latifah in the blockbuster comedy *Bringing Down the House*, which grossed more than \$130 million. It was followed by the comic caper *Looney Tunes: Back in Action*, in which he appeared opposite Brendan Fraser, Jenna Elfman and the entire Looney Tunes gang and the highest grossing film of his career, *Cheaper by the Dozen*, also directed by Shawn Levy. The family comedy, co-starring Bonnie Hunt and Hillary Duff, has grossed more than \$135 million domestically. Martin also starred in the film’s recent sequel as well as *Shopgirl* with Claire Danes and Jason Schwartzman, for which he wrote

the screenplay based on his best-selling novella of the same name. *Shopgirl* follows the humorous complexities of a romance between a young girl, who works at a Los Angeles Saks Fifth Avenue glove counter while nurturing dreams of being an artist, and a wealthy older man, who is still learning about the consequences that come from any romantic relationship.

Martin hosted “The 75<sup>th</sup> Annual Academy Awards®,” his second time handling those duties (the first being the 73<sup>rd</sup> Oscars®). That program was nominated for seven Emmy Awards, including his nomination for Outstanding Individual Performance in a Variety or Music Program.

Born in Waco, Texas and raised in Southern California, Martin became a television writer in the late 1960s, winning an Emmy Award for his work on the hit series “The Smothers Brothers Comedy Hour.” By the end of the decade he was performing his own material in clubs and on television.

His comedy career was launched by frequent appearances on Johnny Carson’s “Tonight Show,” and went on to host several shows in the innovative “Saturday Night Live,” as well as starring in and co-writing four highly-rated television specials. When performing on national concert tours, he drew standing-room-only audiences in some of the largest venues in the country. He won Grammy Awards for his two comedy albums, “Let’s Get Small” and “A Wild and Crazy Guy,” and had a gold record with his single “King Tut.”

Martin’s first film project, *The Absent-Minded Waiter*, a short he wrote and starred in, was nominated for a 1977 Academy Award®. In 1979, he moved into feature films, co-writing and starring in *The Jerk* directed by Carl Reiner. In 1981, he starred opposite Bernadette Peters in Herbert Ross’ bittersweet musical comedy, *Pennies From Heaven*.

The actor then co-wrote and starred in the 1982 send-up of detective thrillers *Dead Men Don't Wear Plaid* and the science fiction comedy *The Man with Two Brains*, both directed by Reiner. In 1984, Martin received a Best Actor Award from both the New York Film Critics Association and the National Board of Review for his performance opposite Lily Tomlin in *All of Me*, his fourth collaboration with Reiner.

In 1987, his motion picture hit *Roxanne*, a modern adaptation of the Cyrano de Bergerac legend, garnered Martin a Best Actor Award from the Los Angeles Film Critics Association and Best Screenplay Award from the Writers Guild of America. Martin was also an executive producer on the film. In 1988, he co-starred with Michael Caine in the hit comedy *Dirty Rotten Scoundrels*, his second feature collaboration with director Frank Oz (the first being *Little Shop of Horrors*). In 1989, he starred with Mary Steenburgen and Dianne Wiest in Ron Howard's affectionate family comedy *Parenthood* and in 1991, Martin wrote, starred in and co-executive produced the critically acclaimed comedy *L.A. Story*, a love story set in Los Angeles.

That same year he appeared in Lawrence Kasdan's *Grand Canyon* and starred with Diane Keaton in the hit *Father of the Bride*, receiving the People's Choice Award for Favorite Actor in a Comedy Motion Picture for the latter. In 1992, he starred in the comedy *Housesitter* opposite Goldie Hawn, winning the People's Choice Award for Favorite Actor in a Comedy for the second year in a row. In 1996, he starred again with Diane Keaton in the hit sequel to *Father of the Bride* and was nominated for a Golden Globe Award. In 1997, he received acclaim for his riveting performance in director David Mamet's thriller *The Spanish Prisoner*. Martin wrote and starred in the hilarious 1999 feature comedy *Bowfinger*, opposite Eddie Murphy for director Oz. The film was showcased at the Deauville International Film Festival.

Martin's other films include classic comedies like John Hughes' *Planes, Trains and Automobiles* co-starring John Candy, the comic Western send-up *The Three Amigos* co-starring Marin Short and Chevy Chase, *The Lonely Guy* co-starring Charles Grodin, Jonathan Lynn's big screen adaptation of *Sgt. Bilko* co-starring Dan Aykroyd and Phil Hartman, *Leap of Faith* co-starring Deborah Winger and Liam Neeson, *My Blue Heaven* co-starring Rick Moranis and Joan Cusack and the black comedy *Novocaine* co-starring Helena Bonham Carter and Laura Dern.

In the fall of 1993, Martin's first original play, the comedy-drama "Picasso at the Lapin Agile," was presented by Chicago's prestigious Steppenwolf Theatre. Following rave reviews and an extended run in Chicago, the play was presented successfully in Boston and Los Angeles, and then Off-Broadway at the Promenade Theatre. It continues to be mounted in productions worldwide. "The Underpants," a dark comedy Martin adapted from the 1911 play by Carl Sterneim, premiered Off-Broadway at the Classic Stage Company in 2002.

Martin was selected as Harvard University's Hasty Pudding Theatricals 1988 Man of the Year and accepted the award at the Cambridge, Massachusetts, campus. In 1996, he was honored with a retrospective of his work by the American Film Institute's Third Decade Council at the U.S. Comedy Arts Festival and presented with the Lifetime Achievement Award. A selection of paintings from his extensive private modern art collection was given a special exhibition at the Bellagio Hotel gallery in Las Vegas in 2000, with catalog notes written for the show by Martin.

After the success of his first novella, Shopgirl, Martin's second novella, The Pleasure of My Company (published by Hyperion), once again reached the bestseller lists around nationwide. He has also written a best-selling collection of comic pieces, Pure Drivel, and his work frequently appears in the *The New Yorker* and *The New York Times*. He lives in New York City and Los Angeles.

**KEVIN KLINE (Dreyfus)** is an Academy Award® winner who has earned equal distinction in the worlds of film and theater. In addition to his 1988 Oscar® for his work in *A Fish Called Wanda*, Kline was nominated for Golden Globe Awards for his roles in *Sophie's Choice*, *Dave*, *In & Out*, *Soapdish* and *De-Lovely* and received a Screen Actors Guild nomination for *Life as a House*.

After his acclaimed debut in Alan Pakula's adaptation of William Styron's *Sophie's Choice*, Kline began a long-standing creative relationship with writer/director Lawrence Kasdan. Their collaborations included the influential ensemble comedy *The Big Chill*, followed by the western *Silverado*, the offbeat comedy *I Love You To Death*, the ensemble drama *Grand Canyon* and the romantic comedy *French Kiss*. Kline's other film credits include Lord Richard Attenborough's *Cry Freedom*, Ang Lee's *The Ice Storm* and Michael Hoffman's *A Midsummer Night's Dream*. Kline reunited with director Michael Hoffman for Universal Pictures' *The Emperor's Club*.

Kline was last seen starring as Cole Porter in Irwin Winkler's romantic musical drama, *De-Lovely*. Kline had also teamed with Winkler in the drama *Life as a House*. Kline will soon be seen in Kenneth Branagh's adaptation of Shakespeare's *As You Like It* and Robert Altman's ensemble film *A Prairie Home Companion*.

A Julliard graduate, Kline made his Broadway debut playing Vershinin in Anton Chekov's "The Three Sisters" for John Houseman's The Acting Company, of which he is a founding member. His other Broadway credits include Hal Prince's "On the Twentieth Century," for which he won both a Tony and a Drama Desk Award, and "The Pirates of Penzance," for which he again won a Tony and a Drama Desk Award, as well an Obie Award for Outstanding Achievement by an actor.

Kline won rave reviews for his Broadway performance in Shaw's "Arms and the Man" directed by John Malkovich and starred in Gerry Gutierrez's production of Chekov's "Ivanov" at Lincoln Center. His roles at the New York Shakespeare

Festival have included Richard in “Richard III,” Henry in “Henry V,” Duke Vincentio in “Measure for Measure,” Benedick in “Much Ado About Nothing” and the title role in “Hamlet,” for which he won an Obie Award for Sustained Achievement in Theatre. He directed and starred in a second production of “Hamlet,” which received five Drama Desk nominations, including best director and actor nominations for Kline. Later, he co-directed a televised version of the production for the PBS “Great Performances” series. Kline appeared opposite Meryl Streep in Mike Nichols’ critically acclaimed production of Chekov’s “The Seagull,” for the Public Theater’s “Shakespeare in the Park” series. He recently won a Drama Desk award for his performance as Falstaff in Lincoln Center Theater’s production of “Henry IV.”

Kevin Kline is the first American actor to receive the Sir John Gielgud Golden Quill Award and he was recently inducted into the Theater Hall of Fame.

**JEAN RENO (Gilbert Ponton)** is the renowned French actor who rapidly gained recognition among American audiences with pivotal roles in box-office blockbusters such as Brian DePalma’s *Mission: Impossible* opposite Tom Cruise, Roland Emmerich’s *Godzilla*, Luc Besson’s *The Professional* with Natalie Portman and John Frankenheimer’s *Ronin* opposite Robert DeNiro.

More recently, Reno touched American audiences with his romantic portrayal of a love-struck gourmet chef who sweeps Juliette Binoche off her feet in *Jet Lag*. Reno recently starred in *L’Empire de Loups (Empire of the Wolves)*, based on a best-selling French novel by Jean-Christophe Grange who also wrote Crimson Rivers, a novel that was also made into a blockbuster feature film starring Reno. Reno is one of France’s most revered and respected actors, having starred opposite Gerard Depardieu in the blockbuster comedy *Tais Toi* and *Les Visiteurs* opposite Christian Clavier, which became the highest grossing film in French box office history when it was released. Its sequel, *Les Visiteurs II*, also broke box office records. He has enjoyed a tremendously successful collaboration with the acclaimed French director Luc Besson. In addition to *The Professional*, he has

co-starred in Besson's *Le Dernier Combat*, *Subway* opposite Christopher Lambert and Isabelle Adjani, *The Big Blue* opposite Roseanna Arquette and the acclaimed thriller *La Femme Nikita* opposite Anne Parillaud. The duo also collaborated on the making of *Wasabi*, in which Reno starred.

Reno will be seen in Roberto Benigni's upcoming *The Tiger and the Snow* and in Columbia Pictures' highly anticipated film version of the worldwide bestseller *The Da Vinci Code* for director Ron Howard and co-starring Tom Hanks and Audrey Tautou.

Born in Casablanca to Spanish parents, Reno pursued his dream of acting in France after completing his military service in Germany. Settling in Paris, Reno joined stage director Didier Flamand in a traveling theater company that took him around the country. His screen debut was in the French film *Claire de Femme* directed by Costa Gavras. Other international film credits include Francis Verber's *Le Jaguar*, Christian Le Jale's *Loulou Graffiti*, Jean-Marie Poire's *L'Operaton Corned Beef*, Eric Duret's *L'Homme Au Masque D'Or*, Marco Ferreri's *I Love You*, Bertrand Blier's *Notre Histoire*, and Jaques Monnet's *Signes Exterieurs de Richesse*. Other American film credits include Paul Weiland's *For Roseanna* in which he co-starred opposite Mercedes Ruehl, Lawrence Kasdan's *French Kiss* with Kevin Kline and Meg Ryan, and John McTiernan's *Rollerball*.

Reno, who spoke only his native Spanish for the first 11 years of his life, speaks fluent French, Italian, English and Japanese. He splits his time between the South of France, Corsica, New York and Los Angeles.

**BEYONCÉ KNOWLES' (Xania)** is a founding member of Destiny's Child, one of the best-selling female groups of all time. Born September 4, 1981, in Houston, Texas, Knowles is one of the most widely-recognized and highly-respected women in pop music. With many of the group's hit recordings co-written and co-produced by her, Destiny's Child has sold more than 40 million albums and

singles worldwide and earned an astounding 23 gold, platinum, and multi-platinum RIAA certifications since the group's recorded debut in November 1997.

Knowles has earned numerous accolades including Grammy Awards, American Music Awards, World Music Awards and the prestigious NAACP Image Award. When she won the 2001 ASCAP Pop Songwriter of the Year Award, she became the first African-American woman — and the second woman ever — to receive that honor.

Knowles' burgeoning career as an actress began in 2001 with the lead role in the MTV film "Carmen: A Hip Hopera." She displayed her comedic prowess as "Foxy Cleopatra" in 2002's *Austin Powers In Goldmember* starring Mike Myers. She starred opposite Cuba Gooding, Jr., in 2003's *The Fighting Temptations*.

Knowles will next star in *Dreamgirls*, a screen version of the smash Broadway hit musical, opposite Jamie Foxx and Eddie Murphy.

Knowles toured the U.S. for the first time as a solo artist in 2004 in support of her #1 multi-platinum debut solo album "Dangerously In Love," which earned her five 2004 Grammy Awards, including Best Contemporary R&B Album and Best R&B Song for "Crazy In Love," her smash single featuring Jay-Z. With her five Grammy win, Knowles tied the record set by Lauryn Hill in 1999 —and later tied by Alicia Keys (2001) and Norah Jones (2002) — for the most Grammys to be won in a single year by a female artist.

Knowles is a principal songwriter and producer — as well as performer — on the recent Destiny's Child album "Destiny Fulfilled," which was released on November 23, 2004.

**KRISTIN CHENOWETH (Cherie)** is a versatile singer and Tony Award-winning actress who has recently made a mark on film and television. She recently starred in *Bewitched* opposite Nicole Kidman and Will Ferrell. She filmed the movie while simultaneously appearing in a recurring role on TV's acclaimed White House drama "The West Wing."

Upcoming for Chenoweth are *Stranger Than Fiction* from director Marc Forster (*Finding Neverland*) with Ferrell, Emma Thompson and Maggie Gyllenhaal, the film version of Augusten Burroughs's *Running With Scissors*, written and directed by Ryan Murphy (TV's "Nip/Tuck"), with Annette Bening, the comedy *RV* with Robin Williams and the title role in the film biography of singer Dusty Springfield.

A classically trained singer who is equally at home with pop, old standards and Broadway musicals, Chenoweth recently made her solo recording debut with the release of "Let Yourself Go" for Sony Classical. Chenoweth's next album, "As I Am," was released in April on Sony Classical/Integrity. "As I Am" brings together a rich and deeply felt collection of songs that range from classic hymns to contemporary pop hits – songs that are all about faith, all about love in its most spiritual and renewing sense.

Chenoweth's last visit to Broadway was in the production of "Wicked," in which she played Glinda the Good Witch, and earned a Tony nomination. She went on to star with the New York Philharmonic Leonard Bernstein's "Candide." Chenoweth is also gearing up for the lead as a spoiled rich girl in the independent movie-musical *Asphalt Beach*, written and directed by Peter Spears, who made a splash at last year's Sundance Film Festival with his standout short film *Ernest & Bertram*.

Chenoweth recently appeared on the 22<sup>nd</sup> annual "A Capitol Fourth Concert" on PBS, and she was seen this past spring in the ABC movie-version of Meredith Wilson's "The Music Man" as Marian the librarian opposite Matthew Broderick.

Chenoweth can also currently be seen on "Sesame Street" as Ms. Noodle and in Elmo's video/DVD "Elmo's World: Happy Holidays!," the first ever Elmo's World Holiday special.

Last year, Chenoweth received rave reviews for her for “Lincoln Center’s Fifth American Songbook.” She also received critical acclaim for her performance in “City Center Encores! 10<sup>th</sup> Anniversary Bash.”

Chenoweth was in London for a theater production of “Divas at Donmar” for director Sam Mendes. She also appeared in the Actor’s Fund Benefit Concert of the musical “Funny Girl” in New York City.

Chenoweth made her Broadway debut in a production of Moliere’s “Scapin” starring Bill Irwin, followed in the spring 1997 by the Kander and Ebb musical “Steel Pier,” for which she won a *Theatre World* award. During the 1998-99 season, she created the role of Sally in the first Broadway production of “You’re a Good Man, Charlie Brown,” sweeping the Tony, Drama Desk and Outer Critics Circle Awards as the season’s Best Featured Actress in a Musical.

**EMILY MORTIMER’S (Nicole)** many film credits include her breakout role in the critically-acclaimed *Lovely & Amazing*. The film brought Mortimer a 2003 Independent Spirit Award.

Mortimer was most recently seen in Shona Auerbach’s *Dear Frankie* as an impoverished single mother who has moved to a seaside Scottish town with her deaf child, as well as *Match Point*, the first Woody Allen film to be shot in the U.K, in which she starred alongside Scarlett Johansson, Jonathan Rhys Meyers and Allen. She will next begin production on the romantic comedy *Chaos Theory*, in which she stars opposite Ryan Reynolds under the direction of Marcos Siega.

Mortimer’s other credits include *Young Adam* for writer/director David Mackenzie, co-starring Ewan McGregor, for which Mortimer was nominated in the Best British Actress category at the 2004 Empire Awards and for Best British Actress in a Supporting Role at the 2004 London Film Critics Circle Awards. She led the

ensemble cast in Stephen Fry's directorial debut *Bright Young Things*, starred in *Notting Hill*, Kenneth Branagh's *Love's Labour's Lost*, Shekhar Kapur's award-winning *Elizabeth*, *The Saint*, *The Ghost and the Darkness*, Wes Craven's *Scream 3*, *The Kid* opposite Bruce Willis and Helmut Schleppi's independent feature *A Foreign Affair*.

In addition to her several film projects, Mortimer has also starred in John Irvin's telepic "Noah's Ark" for NBC/Hallmark and a range of other television projects for BBC. Mortimer's theater credits include the productions of "The Merchant of Venice" for the Lyceum Theatre and *The Lights for the Royal Court*. She also devised, directed and acted in a production of "Don Juan," which was a Drama Cupper's Winner in 1990.

Mortimer was born in London, England. She is the daughter of famed writer John Mortimer and Penelope Glossop. Mortimer attended the highly respected St. Paul's Girls' School in Barnes, London. She then studied English and Russian at Lincoln College, Oxford from 1990-94. She is married to actor Alessandro Nivola and their first child was born in 2003.

**HENRY CZERNY (Yuri)** got his start acting in musicals at Humberside Collegiate in his native Toronto and received his formal training at The National Theatre School in Montreal. After graduating in 1982, he went on to perform on stage across Canada, from Ottawa's National Arts Centre to Edmonton's Citadel Theatre and the prestigious Stratford Festival. His motion picture credits include *Mission: Impossible* (he famously provided the unseen voice who says "...your mission, should you choose to accept it ..."), *The Ice Storm*, *External Affairs* and the thriller *Chaos* starring Jason Statham and Wesley Snipes. His television credits include "The Boys of St. Vincent," "The Salem Witch Trials," "Further Tales of the City," "P.T. Barnum" and "Notes from the Underground," among others.

## ABOUT THE FILMMAKERS

**SHAWN LEVY (Director)** directed and executive produced the network television pilot “Pepper Dennis” starring Rebecca Romijn, for the WB network as part of his overall television producing deal with 20th Century Fox Television.

Levy previously directed Steve Martin in the blockbuster Christmas release *Cheaper by the Dozen*. His hit romantic comedy *Just Married*, starring Ashton Kutcher and Brittany Murphy, grossed over \$100 million worldwide.

In 2002, Shawn directed the successful family comedy *Big Fat Liar* with Frankie Muniz, Paul Giamatti and Amanda Bynes.

Levy graduated at the age of 20 from the Drama Department of Yale University. He later studied film in the Masters Film Production Program at USC where he produced and directed the short film *Broken Record*. This film won the Gold Plaque at the Chicago Film Festival, in addition to being selected to screen at the Directors Guild of America. Following his well-received student film, Shawn spent several years directing, writing and executive producing television. His pilots for “The Famous Jett Jackson,” “So Weird,” “In a Heartbeat” (all for The Disney Channel) and “Caitlin’s Way” (Nickelodeon) were all picked up for series.

Levy spent two seasons as the executive producer of “The Famous Jett Jackson,” writing and directing several episodes. He ultimately produced and directed the award-winning telefilm “Jett Jackson: The Movie.”

Currently, Levy is developing the feature film *Father Knows Less* with writer John August (*Big Fish*, *Charlie and the Chocolate Factory*). The dramedy, which stars Dustin Hoffman, is targeting a fall start date.

**STEVE MARTIN (Screenplay)** See bio in “About the Cast” section above.

**LEN BLUM (Screenplay, Story by)** has written the screenplays for such films as Ivan Reitman’s *Meatballs* and *Stripes*, both starring Bill Murray and co-written with Daniel Goldberg, *Spacehunters: Adventures in the Forbidden Zone*, *Feds*, also co-written with Goldberg, *Beethoven’s 2<sup>nd</sup>* directed by Rod Daniel, *Private Parts* starring Howard Stern and directed by Betty Thomas and the upcoming animated film *Over the Hedge*.

**MICHAEL SALTZMAN (Story by)** receives his first motion picture credit with *The Pink Panther*. His extensive television writing and producing credits include “Baby Bob,” “The Naked Truth,” “Murphy Brown” and “Wings.” He also produced the series “DAG.”

**ROBERT SIMONDS (Producer)** has, in little more than a decade, become one of Hollywood’s most prolific producers of motion picture comedies.

At the onset of his career, Simonds became one of the youngest film executives in Hollywood when, immediately after graduation, he served as a production trainee at MGM. Soon after, Simonds developed and produced his first theatrical film *Problem Child*, which became the most profitable studio feature of the year and put the 26-year-old Simonds into the enviable position of being a successful producer. He continued to build and expand upon the niche he created with his first film, pioneering a sub-genre of comedies that ruled the teen male market, many of them starring Adam Sandler, including *Billy Madison*, *Happy Gilmore*, *The Waterboy*, *The Wedding Singer* and *Big Daddy*.

Simonds’ more than 30 features have generated over \$3 billion in revenue.

Most recently, he produced *Yours Mine and Ours* with Dennis Quaid and Rene Russo, the hit comedy *Just Married* starring Ashton Kutcher, which grossed more

than \$100 million worldwide, the Steve Martin comedy smash *Cheaper by the Dozen* (both directed by Shawn Levy) and its sequel, *Herbie: Fully Loaded* with Lindsay Lohan and *Rebound* with Martin Lawrence. Upcoming for Simonds is *Father Knows Less* with Dustin Hoffman.

Simonds currently sits on the boards of The Yale School of Management (his Alma Mater), The Los Angeles County Museum of Art and The California Science Center, among many others. He also serves on the board of Metropolitan Water, the nation's largest water wholesaler.

Simonds, his wife, Anne, and their young daughters live in Los Angeles.

**TRACEY TRENCH (Executive Producer)** has continued her prolific producing career by recently launching film and television comedy shop Tracey Trench Productions. Previously, while working in a producing capacity for The Robert Simonds Company, she executive produced *Just Married*, the comedy *Rebound* starring Martin Lawrence, *Herbie: Fully Loaded* starring Lindsay Lohan and *Yours, Mine and Ours* starring Dennis Quaid and Rene Russo. Prior to Trench's association with Simonds, she produced *Ever After* starring Drew Barrymore and Anjelica Huston, *I'll Be Home for Christmas* and the Latino comedy *Chasing Papi*.

Trench started her career working for acclaimed director Alan Parker. Then, while she was an executive at 20th Century Fox, she produced the award-winning documentary *Fear and Learning at Hoover Elementary*. The film won the Freedom of Expression Award at the Sundance Film Festival, earned Trench the prestigious duPont-Columbia Award and an Emmy nomination.

The daughter of two schoolteachers from Indiana, Trench earned a BA from Harvard University and an MBA from UCLA. She has worked as a baker's apprentice in Paris and an English teacher in China.

**IRA SHUMAN (Executive Producer)** has worked with Robert Simonds and Shawn Levy on several occasions. He served as co-producer on the comedy *Just Married* starring Ashton Kutcher and Brittany Murphy and on *Cheaper by the Dozen* starring Steve Martin and Bonnie Hunt. Shuman co-produced *Taxi* starring Queen Latifah and Jimmy Fallon, as well as the recently released *Yours, Mine and Ours* starring Rene Russo and Dennis Quaid, *Joe Dirt* and four Adam Sandler films: *The Waterboy*, *The Wedding Singer*, *Bulletproof* and *Airheads*.

Shuman attended the School of Visual Arts in New York. He went on to work as a commercial producer before serving as executive production manager for Walt Disney Television. Other film credits include *See Spot Run* starring David Arquette, *Head Over Heels*, *Screwed*, *Half-Baked*, *Mr. Wrong*, *Strange Days* and *Newsies*.

**JONATHAN BROWN (Director of Photography)** has photographed all of Shawn Levy's movies: *Big Fat Liar*, starring Frankie Munoz and Paul Giamatti, *Just Married*, starring Ashton Kutcher and Brittany Murphy and *Cheaper by the Dozen*, starring Steve Martin, Bonnie Hunt, Hillary Duff, Tom Welling and Piper Perabo, among others. He recently shot *The Family Stone*, starring Sarah Jessica Parker and Diane Keaton and *School For Scoundrels* starring Billy Bob Thornton and Jon Heder. Other films include *Without a Paddle*, *Thank Heaven*, *The Third Wheel*, *Backroads*, *Pros and Cons* and *Dill Scallion*. Brown served as second-unit director of photography on *Four Feathers*. Brown worked his way through the ranks of the camera department and was a top camera and Steadicam operator on such movies as *Bulworth*, *Apt Pupil*, *A Civil Action*, *The Slums of Beverly Hills*, *Gattica* and *Sling Blade*.

**LILLY KILVERT (Production Designer)** earned her second Oscar® nomination for her work on Edward Zwick's *The Last Samurai*, marking her third collaboration with the director. She previously worked with him on *Legends of the Fall*, for which she received an Academy Award® nomination, as well as on *The*

*Siege*. She designed the WWII drama *Hart's War*, starring Bruce Willis and Colin Farrell. She has collaborated with filmmaker Rob Reiner four times, designing the sets for *The Story of Us*, *The American President*, *Ghosts of Mississippi* and *The Sure Thing*. Additional film credits include *Heartbreakers*, Brad Silberling's *City of Angels*, Nicholas Hytner's *The Crucible*, for which she was nominated for the Art Directors Guild Award, Kathryn Bigelow's *Strange Days*, Wolfgang Petersen's *In the Line of Fire*, Marshall Herskovitz's *Jack The Bear*, W.D. Richter's *Late for Dinner*, Lawrence Kasdan's *I Love You To Death*, the Zucker brothers' and Jim Abrahams' *Ruthless People* and William Friedkin's *To Live and Die in L.A.*

Kilvert hails from Rhode Island but began her career working in New York as an art director on several independent films. She considers her mentor to be the late, respected production designer Mel Bourne.

**GEORGE FOLSEY JR., A.C.E. (Editor)** is the son of the late Hollywood cinematographer George Folsey, who received 14 Academy Award® nominations. After graduating from Pomona College, Folsey Jr. worked as an editor at KABC-TV in Los Angeles and formed a company that shot and edited all the film segments of the TV series "Laugh-In".

Folsey's work as a film editor includes *Kentucky Fried Movie*, *Animal House*, *The Blues Brothers*, *Coming to America*, Michael Jackson's *Thriller*, *Bulletproof*, the American version of Michelangelo Antonioni's *The Passenger*, and re-editing *The Great Santini*, John Duigan's *Romero* and *Supertroopers*.

He most recently edited *Cheaper by the Dozen* starring Steve Martin, *Basic* starring John Travolta and Samuel L. Jackson and *The Ringer* starring Johnny Knoxville.

Among Folsey's producing credits are *An American Werewolf in London*, *Trading Spaces*, *Spies Like Us*, *Thriller*, *Clue*, *Greedy*, *The Three Amigos*, *Into the Night*, *Grumpier Old Men* and *Coming to America*.

Folsey is also a member of the Directors Guild of America and a director of Paulist Productions, which produced *Romero*.

**BRAD E. WILHITE (Editor)** was assistant editor on Kyle Cooper's urban high school drama *New Port South* starring Todd Field, *Father's Day*, *Jack Frost* and *Six Days Seven Nights*. He was apprentice editor on *Space Jam* starring Michael Jordan, Theresa Randle, Larry Bird, Bill Murray and several famous Warner Bros.' cartoon characters, on *Commandments* directed by Daniel Taplitz and starring Aidan Quinn, Courtney Cox and Anthony LaPaglia and on Howard Stern's *Private Parts*.

Wilhite was the visual effects editor on *Dungeons and Dragons*, *Cats and Dogs* and *Catwoman* and associate editor on *Basic* and *Cheaper by the Dozen*.

**JOSEPH G. AULISI (Costume Designer)**, who recently designed the costumes for *Charlie's Angels®* and *Charlie's Angels®: Full Throttle*, as well as *Duplex*, has been designing costumes for feature films for over 25 years. In addition to his film career, he designed numerous noteworthy musicals and plays on Broadway.

Aulisi's other film credits include his work with director Chris Columbus on *Stepmom* and *Bicentennial Man*, as well as Frank Oz's *Bowfinger* with Steve Martin and Eddie Murphy. He has designed three films directed by Robert Benton: *Twilight* with Paul Newman and Susan Sarandon, *Nobody's Fool* also with Newman and *Billy Bathgate* with Nicole Kidman and Dustin Hoffman.

Earlier credits include Sidney Lumet's *Night Falls on Manhattan*, *Die Hard With a Vengeance* starring Bruce Willis, *On Deadly Ground* with Steven Seagal, *Shaft*,

*The Pope of Greenwich Village* and *Three Days of the Condor* starring Robert Redford and directed by Sydney Pollack. In addition, Herbert Ross' *My Blue Heaven* and *The Secret of My Success* were both designed by Aulisi.

Other period films include *Ironweed* starring Meryl Streep and Jack Nicholson and Neil Simon's *Brighton Beach Memoirs*. Aulisi also designed *Private Parts* starring Howard Stern and directed by Betty Thomas.

On Broadway, Aulisi designed the costumes for "Jerome Robbins Broadway," Gower Champion's "Rockabye Hamlet," Kenny Ortega's "Marilyn: A Musical," "Barbara Cook in Concert," as well as four plays by Neil Simon: "Broadway Bound," "Rumors," "God's Favorite" and the San Diego staging of "Jake's Women."

**CHRISTOPHE BECK (Music)** has scored numerous films in almost every genre, from the teen comedy *Bring It On* to the adaptation of the bestseller *Under the Tuscan Sun*. His recent credits include Shawn Levy's *Cheaper by the Dozen* and *Just Married*, *Yours Mine and Ours*, *Taxi*, *A Cinderella Story*, *Garfield*, *Without a Paddle*, *Elektra*, *Little Black Book*, *American Wedding*, *Guinevere*, *The Alarmist*, *The Tuxedo* and *Dickie Roberts*. He has written the score for the upcoming Michael Douglas drama *The Sentinel*. He also scored groundbreaking TV series "Buffy the Vampire Slayer," for which he received the Emmy for Outstanding Music Composition.

The Montreal native's interest in music began in childhood when, at the age of five, he began piano lessons. By the time he was 11, he was writing music for his band, Chris and the Cupcakes. During high school, he studied flute, saxophone, trombone and drums and performed in rock bands.

He continued his musical studies at Yale and while there, he had an epiphany: "I discovered my talent for composing was greater than my talent for performing."

He wrote two musicals with his brother Jason (a.k.a. Chilly Gonzales, the Berlin-based hip-hop recording artist) as well as an opera, “The Tell-Tale Heart,” based on the Edgar Allen Poe short story.

Upon graduation from Yale in 1992, he moved to Los Angeles to attend USC’s prestigious film scoring program, where he studied with Jerry Goldsmith. A personal recommendation from Buddy Baker, the head of USC Music Department, led to his first assignment for the Canadian TV series “White Fang.” Soon after, he received an invitation to score “Buffy the Vampire Slayer.”

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